



金帆廣告大獎®  
**Kam Fan Awards**

**2023 List of Categories**

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## A. Print - not including Poster

### A 1 Print Single

- A-1. Transport, Utilities and Logistics  
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc.
- A-2. Beverages, Food, Snacks, Confectionery  
Including alcoholic and non-alcoholic drinks
- A-3. Consumer Goods including FMCG  
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- A-4. Pharmaceutical Products
- A-5. Electronics  
Mobile phones, cameras, TV, office appliances and gadgets, etc.
- A-6. Automotive  
Cars, motorbikes, bikes, trucks, etc.
- A-7. Fashion & Apparel  
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- A-8. Retail and Real Estate  
Supermarkets, restaurants, stores, boutiques, shopping malls, retails chains, property, etc.
- A-9. Consumer Services - Banking  
Traditional banking, virtual banking, e-banking, e-payments, credit cards, etc.
- A-10. Consumer Services - Insurance  
Including any form/types of insurances
- A-11. Consumer Services - Non-financial  
Communication networks, publications, websites, advertising companies, media, etc.
- A-12. Entertainment, Leisure & Travel  
Hotels, tourism destinations, casinos, theme parks, airlines etc.

A-13. Corporate Image & Branding (Including Sponsorships & Events)  
Excluding product-based or service-based advertising

A-14. Charity, pro bono and public service

## **A 2 Print Campaign**

A-15. Campaign submitted should be composed of 2 or more different executions of the Print Single.

## **B. Outdoors**

### **B 1 Poster Single**

- B-16. Transport, Utilities and Logistics  
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc.
- B-17. Beverages, Food, Snacks, Confectionery  
Including alcoholic and non-alcoholic drinks
- B-18. Consumer Goods including FMCG  
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- B-19. Pharmaceutical Products
- B-20. Electronics  
Mobile phones, cameras, TV, office appliances and gadgets, etc.
- B-21. Automotive  
Cars, motorbikes, bikes, trucks, etc.
- B-22. Fashion & Apparel  
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- B-23. Retail and Real Estate  
Supermarkets, restaurants, stores, boutiques, shopping malls, retails chains, property, etc.
- B-24. Consumer Services - Banking  
Traditional banking, virtual banking, e-banking, e-payments, credit cards, etc.
- B-25. Consumer Services - Insurance  
Including any form/types of insurances
- B-26. Consumer Services - Non-financial  
Communication networks, publications, websites, advertising companies, media, etc.
- B-27. Entertainment, Leisure & Travel  
Hotels, tourism destinations, casinos, theme parks, airlines etc.

- B-28. Corporate Image & Branding (including Sponsorships & Events)  
Excluding product-based or service-based advertising
- B-29. Charity, pro bono and public service

## **B 2 Poster Campaign**

- B-30. Campaign submitted should be composed of 2 or more different executions of the Poster Single.

## **B 3 Outdoors Campaign (Including MTR, bus shelter, bus body, billboards etc.)**

- B-31. Creative Use of Standard Outdoor Billboard Space  
Non-traditional poster use of spaces which include transit, bus shelter, bus body, regular outdoor billboard sites and digital screens
- B-32. Creative Use of Outdoor Ambient  
Non-standard and free-form outdoor advertising that are relevant to the ambience; including but not limited to special build, vehicles, ground vision, VR booths, flying objects etc.
- B-33. Creative Use of Field Marketing and Event  
Including direct sales, door to door, outdoor sampling activities, live pop-up executions, brand performance, street games, street art, events, exhibitions, trade shows, live concerts etc.

## **C. FILM**

### **C 1 TVC Film Single**

Entry of this category is for films broadcasted on TV, media schedule & placements are needed as supporting materials.

- C-34. Transport, Utilities and Logistics  
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc.
- C-35. Beverages, Food, Snacks, Confectionery  
Including alcoholic and non-alcoholic drinks
- C-36. Consumer Goods including FMCG  
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- C-37. Pharmaceutical Products
- C-38. Electronics  
Mobile phones, cameras, TV, office appliances and gadgets, etc.
- C-39. Automotive  
Cars, motorbikes, bikes, trucks, etc.
- C-40. Fashion & Apparel  
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- C-41. Retail and Real Estate  
Supermarkets, restaurants, stores, boutiques, shopping malls, retail chains, property, etc.
- C-42. Consumer Services - Banking  
Traditional banking, virtual banking, e-banking, e-payments, credit cards, etc.
- C-43. Consumer Services - Insurance  
Including any form/types of insurances
- C-44. Consumer Services - Non-financial  
Communication networks, publications, websites, advertising companies, media, etc.
- C-45. Entertainment, Leisure & Travel  
Hotels, tourism destinations, casinos, theme parks, airlines etc.

- C-46. Corporate Image & Branding (including Sponsorships & Events)  
Excluding product-based or service-based advertising
- C-47. Charity, pro bono and public service

## **C 2 TVC Film Campaign**

- C-48. Entry of this category is for films broadcasted on TV. Media schedule & placements are needed as supporting materials. Campaign submitted should be composed of 2 or more different executions of the TVC Film Single.

## **C 3 Other Screens / Non-TV Broadcast Film / Webisode Single**

- C-49. Entry of this category precludes entry into other categories and needs to be of longer execution and must be of a different version from TV. Excluding TV, alternative screens refer to online, cinemas, lifts, taxis, in-store, transportation TV, outdoor TV etc.

## **C 4 Other Screens / Non-TV Broadcast Film / Webisode Campaign**

- C-50. Entry of this category precludes entry into other categories and needs to be of longer execution and must be of a different version from TV. Excluding TV, alternative screens refer to online, cinemas, lifts, taxis, in-store, transportation TV, outdoor TV etc.  
Campaign submitted should be composed of 2 or more different executions of the Other Screens / Non –TV Broadcast Film / Webisode Single.

## **D. Radio & Audio**

D-51. Radio Commercial Single

D-52. Radio Commercial Campaign

Entry must have at least 2 radio commercial creative works.

D-53. Best Use of Audio Platforms

Including radio, podcasts, music app and music video sharing sites, etc.

D-54. Best Use of Audio Technology



## **E. Digital**

### **E 1 Web Campaign**

E-55. Online-only campaigns that consist of two or more web executions i.e. 1 website, online video, social posts, etc. (For single website/microsite, please see E2. Web Platform)

### **E 2 Web Platform**

E-56. Website  
An always-on (long term) web platform for a brand, product or service that delivers unique/innovative consumer experience and engagement

E-57. Web App/Microsite  
Creative short-term campaign site made specifically to support a branded campaign

### **E 3 Online Ad**

Single execution of paid/owned online display advertising

E-58. Ad Format Solutions  
Execution of online paid advertising that utilizes innovative technology, solutions or formats including banners, social and native advertising

### **E 4 Branded Games**

Games specifically created for a brand (games that have not been specifically made for a brand will not be accepted)

E-59. Interactive Gaming Experience  
Digital interactive games created to deliver brand or product stories/experiences

E-60. Live Digital  
Outdoor/offline digital games

## **E 5 Branded Tech**

Branded technology or digital solutions that have been utilized or harnessed in order to enhance a brand

### **E-61. Technology Innovation**

The creative use of technological solutions or innovations (in the form of product, service or advertising) that helps brands or consumers to break through, advance, enrich and improve the consumers' lifestyle or experience. (Not limited to robotic, AR/VR, wearables & biotech, tools, data-led, programmes, hardware, software, and online advertising.) Technology entered must be beyond concept stage.

## **E 6 Best Digital Campaign**

### **E-62. Best Digital Campaign**

A campaign that demonstrates the best use of multiple digital, social media or mobile channels and can be proven how its target audience are engaged throughout these touch points in the cyberspace. All entries are expected to have been extended to at least three different digital, social media or mobile channels in order to demonstrate their creativity has encompassed these channels seamlessly. Offline campaign that only uses digital, social, or mobile media as a secondary channel should not enter this category.

## **E 7 Omni-Channel Experience**

### **E-63. Omni-Channel Experience**

Leverage digital, social and/or technology to deliver a seamless brand experience for consumers across the different stages of their journey (online and/or offline).

## **E8 Best Live Streaming**

### **E-64. Best Live Streaming**

A work that incorporates the effective and innovative use of live streaming video on any live video platform (not limited to social media and ecommerce platform), that enhances audience engagement and drives better business outcomes.

## **E-9 Best Personalisation Experience**

### **E-65. Best Personalisation Experience**

Online-only work designed to drive personalised experience by providing the most relevant and tailored messages to consumers resulting in great engagement and performance for brands. Entries in this category should demonstrate how the creative messages are developed with the insightful use of data and media to deliver the most effective communication and experience.

## F. Social

### F 1 Social

Work with social thinking at its core, where levels of engagement, social reach and the creative use of social networks result in a successful commercial effect. Creative solutions that utilise social components or activity as a secondary element should not be entered.

- F-66.      **Social Business**  
Creative social activity that utilises the power of a no loss business, non-dividend company or an online community to positively impact people, profit and planet. Created and designed to address a social problem, to optimise business results and/or to enhance the relationship with a brand, community or consumers. This may include content, operations, intelligence, resourcing, sales, product development, subsidising and other aspects of the value chain.
- F-67.      **Social Commerce**  
Creative approach to buying and selling goods or services directly within a social media platform to encourage users/communities to participate in social activities
- F-68.      **Social Currency**  
This is a homonym. For one, entries may rely on social currency or bartering alternatives (data, social currency, services, etc.) that do not rely on a monetary exchange or payment. Secondary, social currency can be understood as “influence currency” as well. There is a monetary value to a brand's followers, likes, comments, shares and views. It is how consumers measure the credibility of one’s brand based on its social media presence.
- F-69.      **Social Purpose**  
Social initiatives designed to engage people through authentic, meaningful experiences with clear proof of impact. Entries should harness the core values and culture of the brand, product or service through focusing on a wider social purpose. These can also include, but not limited to, not-for-profit social responsibility initiatives.
- F-70.      **Real-time Activity/Response**  
Targeted and non-targeted social activity that utilises social platforms in order to respond to world events, public affairs and other real-world, real-time activity in a meaningful, often creative way, which may prompt social sharing. Also includes 1:1 or large-scale conversational insight and responsive social listening.

- F-71. Co-Creation & User Generated Content  
Social based activity designed to engage with a community /fan base and encourage them to contribute or collaborate with a brand initiative. Engagement may be intended to drive long term value through collaborative interaction. Further creative use and placement of content or products generated will also be considered.
- F-72. Influencer/Talent  
Social initiatives or executions that utilise a celebrity, a social ambassador, or a social influencer in order to engage with a specialised audience
- F-73. Innovative Use of Social or Community  
Creative utilisation or interpretation of existing or emerging social platform(s) and/or social activity. Levels of engagement, social reach and the creative strategy will all be considered.
- F-74. Use of Content  
The strategic and creative use of content with great storytelling launched on digital/ social in the form of a fiction/non-fiction editorial, video or music. The execution, context and audience engagement strategy will be considered.
- F-75. Community Management / Building  
Social activity that is designed to engage, build or maintain an online social community that may result in an enhanced brand affinity/loyalty. Community activity (passive fans versus active fans), engagement levels and the appropriateness of targeted conversation/communication directed at active/non-active users will all be considered.

## F 2 Social and Interactive Video

A single video execution that has never been broadcasted on television or other non-online channels such as elevators, buses or in-store TV screens. Any aired TV commercial is not eligible to enter unless it is a different edited execution of the original broadcast version. The films/videos can be uploaded to any website (corporate site, mini site or mobile site & etc.), online portal (e.g. ViuTV, TVB.com & etc) or Social Media channel (e.g. YouTube, Vimeo, Facebook page, Instagram Live, TikTok & etc). Single only.

### F-76. Social Video

Online videos specifically created for the internet or online social platforms that are intended for widespread sharing. Entries will be evaluated on their creative excellence, execution, levels of engagement, social reach and the creative use of social networks and activities to its non-paid media related viral success.

### F-77. Interactive Video

Online, interactive videos that have at least one of the following levels of interactivity: conversational, customisable, narrative, gamified, and explorative. Entries will be evaluated on their creative excellence, concept and execution.

### F-78. Video Execution on Non-Social Digital Devices

Video and computer-generated content created for immersion and/or interaction. Entries can include either 360-degree live action photography, 3D, AR, VR, mixed reality, holographic or exportable digital simulations.

## G. Mobile

- G-79. Technology  
Celebrating device-driven creativity: the creative application of mobile technology to enrich a brand, product or service. These can include location-based activations, AR, VR, mixed reality, 360° videos and images, voice-activation, wearables, connected devices, data and insight, mCommerce, AI, chatbots, facial and voice recognition, cloud, tech, Web3, Metaverse and etc.
- G-80. Websites  
Mobile/tablet/phablet specific websites, (progressive) web apps, or unique layout based on responsive design, fully fluid or with mobile specific breakpoint. Please highlight what, if any, mobile specific interface paradigms and metaphors are introduced to make it uniquely mobile.
- G-81. Apps  
Any application (native, hybrid, web based or pre-installed) for a mobile device (smartphones, tablets, in-car and in-flight screens, etc.) or Smart TV that can be accessed via the web or downloaded from app stores and other mobile software distribution platforms.
- G-82. Rich Media  
Mobile banners, interstitials, display ads, and other rich media designed for and played on a mobile phone, smartphone, tablet or any other mobile device. Please show how the ad was originally displayed on the mobile device.
- G-83. Games/eSports  
Brand related games designed for and played on a mobile phone, smart phone, tablet, Smart TV or any other mobile device. These can include tournaments of any scale.

## H. Design & Craft

Design & Craft celebrate craftsmanship. Entries will need to demonstrate how design has been used to define a brand or communicate its key messages; it's extremely important that real, actual physical pieces of entries are sent in for the jury to experience properly.

### H 1 Design

- H-84. Brand and Corporate Identity  
Creation of items that can build a new identity or rebrand an existing brand, such as logo, stationery with logo, etc.
- H-85. Offline Publications & Brand Collateral  
Including but not limited to magazines, newspapers, brochures, articles, press kits, annual reports, books, calendars etc.
- H-86. Promotional Item Design  
Including but not limited to clothing, promotional gifts, invitation cards, tickets, brand merchandise etc.
- H-87. Point of Sales  
In-store merchandising and catalogues, on-shelf, product display, and shopping bag design etc.
- H-88. Brand Environments and Space Design  
Retail environment, transportation spaces, pop-up stores, showrooms, public space exhibitions etc.
- H-89. Event Storytelling  
The use of technology, interactivity and multisensory experience to deliver the event's key messages through narrative and storytelling, enhancing attendees' physical and emotional journeys.
- H-90. Self-promotion  
Any type of media format designed by agencies to promote themselves
- H-91. Advertising Posters Design  
Focus will be on the design of the poster for the use of sales promotion and brand communication

- H-92.     Event Posters Design  
Focus will be on the design of posters for the use of announcement and publicizing of film festivals, concerts, events and programmes
- H-93.     User Interface  
Virtual or physical interface that sets an industry standard of excellence for user interface design by creating a seamless experience for end users (not limited to sites, apps or digital installations).
- H-94.     User Experience  
Sites, apps or digital installations that offer the best user experience through innovative design and useful functionality
- H-95.     Sound Design  
The use of sound or music to enhance the user or audiences' experience. Entries in this category may include but not limited to websites, apps, video, games, installation etc.
- H-96.     Packaging Design  
Packaging used to promote, sell and display. Please supply a sample of the actual packaging piece or range.
- H-97.     Consumer Product Design  
Focus will be placed on its visual impact as well as the use and experience of the brand values through design. Form, function, problem solving, innovation, production and research are the elements to be considered.
- H-98.     Environmental & Social Impact  
It's about making people's lives better through design or the design process. Area of consideration for the jury will include but not limited to health and medical, educational, environmental, energy saving, disaster relief. Entries will be judged by the scale and audience reach of the client involved.

## **H 2   Print Craft**

- H-99.     Typography  
Best use of type as an aid to communicate the brand or its intended message
- H-100.    Illustration  
Best use of illustration as an aid to communicate the brand or its intended message



- H-101. Photography
- H-102. Computer Generated Imagery, Retouch & Image Manipulation
- H-103. Art Direction

### **H 3 Film Craft**

- H-104. Cinematography
- H-105. Editing
- H-106. Directing
- H-107. Production Design  
How the execution of a cohesive overall aesthetic via production design, including set design, location builds, prop design, costume, styling etc. has enhanced a story and made the idea stronger.
- H-108. Use of Music  
The impact and success of original music compositions, created specifically for film advertisements.
- H-109. Special Effects & Animation  
How the use of special effects and animation has enhanced a story and made the idea stronger

### **H 4 Copy Craft**

- H-110. Best English Slogan  
English writing line for brands / tone of voice created to enhance the brand message or campaign
- H-111. Best Chinese Slogan  
Chinese writing line for brands / tone of voice created to enhance the brand message or campaign

H-112. Best Film/Video Script (English)  
Including but not limited to voice over, super, lyrics and story flow

H-113. Best Film/Video Script (Chinese)  
Including but not limited to voice over, super, lyrics and story flow.

## **H 5 Digital Craft**

The Digital Craft celebrates technological artistry in a digital context. Key criteria for judging are the execution and experience.

### *Form*

*This category looks at the overall creative aesthetic value of the work.*

H-114. Form - Digital Illustration and Image Design

H-115. Form - Video / Moving Image

H-116. Form - Motion Graphics Design and Animation

H-117. Form - Overall Aesthetic Design

### *Content*

H-118. Content - Cross-channel Storytelling

The creative use of content, placement, and delivery of message in a digital context – involving a variety of platforms or channels.

H-119. Content - Real-time Contextual Content

The creative use of real-time or near-time content to answer to real-time activities or events, in an immediate and meaningful way.

### *Data*

H-120. Data - Data Storytelling

The creative use of data to convey a brand story to a specific audience group.

H-121. Data - Data Visualization

The creative presentation of digital data and insights in a visual format.

H-122. Data - Curation of Data

The creative ways of collecting, tracking and using data to enhance the user experience.

*Technology*

H-123. Technology - Innovative Use of Technology

The use of existing or new technology to enhance the user experience.

H-124. Technology - Technological Achievement in Digital Craft

Digital creative work that is well balanced in aesthetics and technical details, enhancing the user experience and communication journey.

H-125. Technology - New Realities

The creative application of new realities (tools or experiences) in enhancing the digital communication and user experience.

## I. Media

The Media categories celebrate the context of the creative work. Entries need to

- demonstrate an inspiring and innovative implementation of ideas
- enhance and amplify through an effective game changing channel strategy

Judging will be based on the following criteria and weighted accordingly:

- i. Channel Strategy (20%)
- ii. Creative idea and insight (30%)
- iii. Execution (25%)
- iv. Results (25%)

I-126. Best Use of Print

Including, but not limited to, newspapers, magazines, insets and trial journals

I-127. Best Use of Screen

Including TV, cinema, inflight screening, showrooms, touch screens etc.

I-128. Best Use of Audio

Including radio, podcasts, music app and other audio technology

I-129. Best Use of Outdoor

Traditional billboard of poster sites, bus shelters and transit advertising using standard advertising space

I-130. Best Use of Ambient

Effective use of the interior environment; including items in bars, restaurants and convenient stores, etc., and effective use of exterior space; including 3D & non- standard shaped sites, floor media, signage, buildings, street furniture and other executions on an existing permanent feature.

I-131. Best of Digital

Including websites, microsites, search engine, online banners, messaging and email marketing

I-132. Best Use of Social Media

Including effective use of social networks, virals, blogs, consumer generated content and other editorial influence

- I-133. Best Use of Mobile Device  
Mobile technology including smartphones, tablets, Bluetooth, GPS, QR codes, mobile games, augmented reality, and other mobile applications
- I-134. Best Use of Technology  
The use of new technology that creates innovation to execute or support a campaign, including AR, VR, robotics, electronics, wearable and interactive technology.
- I-135. Best Use of Event  
Including live shows, festivals, concerts, event sponsorship etc.
- I-136. Best Use of Stunt  
Including guerrilla marketing, on-off experiential, large and small scales stunts etc.
- I-137. Best Use of Data-Driven Insight  
Entries in this category should demonstrate how data and analytics were used to uncover or generate insights that contributes to the effectiveness of the campaign.
- I-138. Best Use of Real Time Data  
Entries should demonstrate how data, created or used in real-time, has provided content or enabled an on-going consumer relationship.
- I-139. Best Use of Data on Targeting  
Entries should demonstrate how the creative use or interpretation of data delivered effective targeting, and how data contributed either to programmatic targeting, or provided a key insight that has helped define the target and channel.

**Work in the following two categories will be judged on**

- **how successfully the content (TV sponsorship, video, digital content etc.) was used to engage with the consumers and deliver measurable results**
- **the role of media in creating, leveraging and amplifying the content.**

- I-140. Best use of Branded Content & Sponsorship  
Entries should demonstrate how media partnerships contribute to the brand/product storytelling via branded/non-branded content generation and sponsored activations.
- I-141. Use of Co-creation and User Generated Content  
Use of content generated by engagement with an audience who have contributed to or collaborated with a brand initiative. Content must have been used as part of the overall branded platform.

- I-142. Best use of Small Budget (Up to HK\$0.2M Media Spending)
- I-143. Best Integrated Media Campaign  
Entries must show that multiple types of media were used in the campaign. Entrant will be judged on how successfully they have integrated the chosen media throughout the campaign, with emphasis placed on how well the different types complement and build on each other.
- I-144. Best eCommerce Programme  
Entries of this category should demonstrate the effectiveness of the eCommerce strategy that maximises its eCommerce business performances including and not limited to acquiring new customers, driving engagement, and growing high-quality leads or sales.
- I-145. Best Omni-Channel Campaign  
A campaign that demonstrates the most effective and creative use of omni-channel strategy in delivering seamless brand experiences across the different stages of the purchase journey (online and/or offline), resulting in customers engagement and loyalty and increase in business outcomes.

## J. Promo & Direct

The definition of promo & direct is designed to create effective activation and/or to promote sales and awareness of a brand and product. Entrants are required to give detailed results to demonstrate campaign effectiveness. Judging will be based on the following criteria weighted accordingly:

- i. Strategy (20%)
- ii. Idea (30%)
- iii. Execution (20%)
- iv. Results (30%)

- J-146. Use of Ambient (Small Physical Scale)  
Including items in the bar, restaurant, convenient store, supermarket etc.
- J-147. Use of Ambient (Large Physical Scale)  
Non-traditional outdoor including 3D and non-standard shaped sites, outdoor or transit installation, digital billboard, window clings, building wrapping, helicopter banners, and executions that utilise a space or an existing permanent feature.
- J-148. Use of Broadcast  
Cinema, TV and radio
- J-149. Use of Print  
Newspapers, magazines, inserts and trade journals
- J-150. Use of Standard Outdoor Space  
Traditional billboard or posters, sites, bus shelters and transmit advertising space
- J-151. Use of In-Store Customer Experience  
Including indoor temporary installations and displays, special promotions, incentives, product demonstrations, posters, banners etc.
- J-152. Use of Field Marketing & Event  
Including direct sales, door to door, outdoor sampling activities, li pop-up executions, street stunts, street art, events, exhibitions, trade shows, live concerts etc.
- J-153. Use of Digital Platform  
Including websites, microsites, search engines, banners ads, AR, VR, screensaver, email marketing etc.
- J-154. Use of Mobile Marketing and Technology

Including the usage of smartphones, tablets, QR code, Wifi, Bluetooth, GPS, messaging, mobile games and other mobile devices

- J-155. Use of Social Network  
Including social networking sites, blogs, video sharing sites, hosted services etc.
- J-156. Use of Data  
Entrants should demonstrate how a promotion or an activation campaign was enhanced or driven by data.
- J-157. Use of Product and Package Design  
Entrants should demonstrate how a promotion or activation campaign was enhanced, or driven by a product or packaging design.
- J-158. Flat Mailing  
One dimensional mailing without samples or pop-ups, including greeting cards, invitations etc. Physical samples are needed for the jury to experience.
- J-159. Dimensional Mailing  
Multi-dimensional mailing with samples or pop-ups. Physical samples are needed for the jury to experience.
- J-160. Real-Time Activity  
Target social activity that utilises social platforms (not limited to online) in order to respond to world events, public affairs and other real-world, real-time movement in an immediate and meaningful way, which may prompt social sharing and elicits a measurable result.
- J-161. Co-Creation & User Generated Content  
Social activity designed to encourage a community / fan base to contribute to a brand initiative through a clear call to action. Engagement may be intent to drive long term value through collaborative interaction.
- J-162. Use of Technology  
Use of technology that pushes the boundaries of digital innovation in a direct marketing campaign including but not limited to digital installation, AR, VR, 3D printing and wearable technology.
- J-163. Best Integrated Direct Campaign  
Entries must have used at least 3 different media where the results are quantifiable.



## **K. Integrated**

To be jointly submitted by Creative & Media Agencies, if both parties involved.

### **K-164. Best Integrated Campaign**

Entries should demonstrate diversified marketing activities that are integrated with at least three different forms of advertising e.g. radio, TV, print, poster, outdoor, direct, digital, mobile, DM, collateral etc. Entries will be evaluated on creative idea, design, response mechanism, execution and use of media including new channels.

## L. Positive Change

This category recognises work that have amplified and repositioned brands in keeping with their core values; or which have contributed to overcoming the obstacles through purposeful pivots and initiatives during good or bad days.

- L-165. Transport, Utilities and Logistics  
Buses, MTR, power, water, related to shipping of goods, delivery services, freight forwarding, shipping lines, etc.
- L-166. Beverages, Food, Snacks, Confectionery  
Including alcoholic and non-alcoholic drinks
- L-167. Consumer Goods including FMCG  
Skincare, cosmetics, shampoo, personal hygiene, condoms, health care products, white goods, furniture, cleaning products, pet food, stationery, etc.
- L-168. Pharmaceutical Products
- L-169. Electronics  
Mobile phones, cameras, TV, office appliances and gadgets, etc.
- L-170. Automotive  
Cars, motorbikes, bikes, trucks, etc.
- L-171. Fashion & Apparel  
Branded goods, luxury goods, jewelry, watches, ready-to-wear etc.
- L-172. Retail and Real Estate  
Supermarkets, restaurants, stores, boutiques, shopping malls, retails chains, property, etc.
- L-173. Consumer Services - Banking  
Traditional banking, virtual banking, e-banking, e-payments, credit cards, etc.
- L-174. Consumer Services - Insurance  
Including any form/types of insurances
- L-175. Consumer Services - Non-financial  
Communication networks, publications, websites, advertising companies, media, etc.

- L-176. Entertainment, Leisure & Travel  
Hotels, tourism destinations, casinos, theme parks, airlines etc.
  
- L-177. Corporate Image & Branding (including Sponsorships & Events)  
Excluding product-based or service-based advertising
  
- L-178. Charity, pro bono and public service

## M. Hong Kong Roots

Entries should demonstrate the uniqueness and excellence of Hong Kong creativity with strong relevancy to local insight, culture or behaviour.

M-179. Culture Roots

This is an award that recognises how local culture was leveraged and implemented in the creative solution, celebrating the heritage and value of local culture.

M-180. Music Roots

This is an award that recognises how local music was leveraged and implemented in the creative solution, celebrating the uniqueness and heritage of Hong Kong.

M-181. Language Roots

This is an award that recognises how local language was leveraged and implemented in the creative solution, celebrating the rich history of Cantonese.

M-182. Typography Roots

This is an award that recognises how local culture was leveraged and implemented in the design of typography.

M-183. People Roots

This is an award that recognises how local people, from celebrities, to influencers, to everyday people, were leveraged and implemented in the creative solution, celebrating the richness and/or diversity of the community. All people that have a connection with Hong Kong are considered as local people, regardless of nationality, race, colour, mother-tongue etc.

M-184. Design Roots

This is an award that recognizes how local design was leveraged and implemented in the creative solution, celebrating the uniqueness and heritage of Hong Kong.

## **Grand Kam Fan Award**

The best work of the show among all categories. No entries required. All category top winners will be contenders for the awards.

## **Special Awards**

### **1. Kam Fan Agency 2023 – Creative**

Awarding to the creative/digital agency that tops the tally

### **2. Kam Fan Agency 2023 – Media**

Awarding to the media agency that tops the tally

### **3. Client of the Year**

Awarding to the Client that shows bravery in his/her campaign idea(s).

Out of convention, not the typical “in-category” type of execution and media spots.

The Client shows consistency in pushing the envelope and inspiring other brands to do the same.

This is also an award to honour the Client who’s been supportive in partnering with his/her creative and media agency partners.

Client of the Year award will be granted at the jury’s discretion. All work will be considered. No entry required.

### **4. Young Kam Fan Awards**

### **5. HK4As Students' Award**